The text sources, the genre structure and the ritual bases of the Oghuz epos

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DOI: 103.102.TEXTE / 987

Abstract

Ages "ozan", "bakhshi" and "ashugs" told the Oghuz eposes and their continuation Turkman eposes. Among those tellers the ozan, the bakhshi had functioned the magical function in this or that way. In the Oghuz epos the rituals such as "soy", "boy", "toy", "sholen", "yagma", "yug" are reflected and some of them, including the rituals "toy" ("wedding"), "duyun" ("party") and "yug" ("yas" – "mourning") continue to live in the modern traditional culture.

Keywords:*The,surces,Oghuz epos*

Introduction.

The epic tradition of Turkic nations is connected with the ancient history and the ritual-mythological roots. Some investigations about the mythological and historical roots of the epic tradition have been carried out and now the investigations are being continued. But the ritual and genre relations in Oghuz epos have not been

investigated enough, the archaic ritual including some

examples of the ancient culture and having the important role in formation of the initial epic structures have not been studied sufficiently. At the same time the archaic ritual being the special

phenomena of the primary culture is universal according to its nature and with

its many characters it personifies the common sacral values of the world nations in itself. In the Oghuz epos the rituals such as "soy", "boy", "toy", "sholen", "yagma", "yug" are reflected and some of them, including the rituals "toy" ("wedding"), "duyun" ("party") and "yug" ("yas" – "mourning") continue to live in the modern traditional culture. As a result of the archaization of the magical function of the ritual, ritual sayings (blessings, curses,

proverbs, etc.) separated from it and existed on their own. From the performer of the ritual from the father (Ata) there were proverbs (Ata sozü-words of the father), and from the bai - baiaty (bai aiyty-words bai). They also continue to participate in the ritual motives in the structure of the epic.Intensive use of blessed sayings (alkysh) in the epic once more confirms this motif with an archaic ritual.

Here the community is the typological event, it means the rituals of the different nations look like to one another very much. It is also affirmed by the elements being transformed in the traditional culture from the ritual to the game, ceremony, rite, holiday and the typology of the kept rudiments being modified in different form in the structure of the epos.

Our information about the ancient tellers of the Oghuz epos is limited. It is clear that during the Middle Ages "ozan", "bakhshi" and "ashugs" told the Oghuz eposes and their continuation Turkman eposes. Among those tellers the ozan, the bakhshi had functioned the magical function in this or that way. The solutions of some problems till nowadays with the magical way by the bakhshis have been observed and there is information about it. Ozan has synthesized much more, it has combined the ritual executors Ata (Father) and Dede (Grandfather), including the traditional teller in itself. That is why in the Oghuz epos the Gorgud phenomenon attracts the attention with combining in itself the ritual executors, tellers, belief and cultural institutions of the different periods. On the one hand it looks like to the magic teller of the Sumer epos, on the other hand it resembles the main hero Bilgamis.

Such parallels are shown in the resemblance of the motifs, plots, in the development of the epic genres and even in their objective laws entered the written tradition. Comparing the Oghuz epos both with the resembling creative examples and with the epos of the other nations its specific peculiarity and the typological objective laws of the epic tradition are revealed. And in its turn it gives an opportunity to determine the genetic sources and the typological resemblances of the Oghuz epos.

The Oghuz (Oghuz- a turkish tribe) are remembered as one of the mighty nations of the early Middle Ages. The Oghuz (the Guz or the Uz) had created an empire in a great place extending from China till the Black Sea during the 6th-11th centuries of AD (1, 25). There is also a consideration that the Oghuz are the ancestors of all Turkic nations. Just the author of the 11th century Kashgarli Mahmud in his famous work "Divan" writes so (19). In the monuments Kul Takin and Tonyukuk belonging to the 6th-8th centuries one can meet the ethnonym "tokuz oguz" (nine oghuzes), "oguz bodun" (Oghuz nation) or just simply "oguz" (21). It is considered that during that period the Oghuz were the most numbered nation of the Turk khanates (2, 27). Basing on Radlov's opinion V.V.Bartold supports the thought "… during the 6th-8th centuries Turks belonged to the Oghuz, the Orkhon Turks and the Oghuz were the same nation" (3, 428). During the 8th -11th centuries the Oghuz divided into three parts. One of them (the future Turkmens) settled in the down-stream of the Syr Darya, it means near the Aral Sea. The other part – the Seljuk passing behind the Caucuses and settled there partly, they got firmly set tled in Asia Minor. As a

result, beginning from China Turkistan till the borderlines of Egypt, including the Empire Byzantine they conquered a great area (3, 432). But the third part passing from the Urals and Volga River spread in the Eastern Europe and the ancient Polovtsian and mixed with the other nations (1, 25). From the 11th century the Oghuz began to be called as the Turkmen (4, 6). The Turkic nations of Turkey, Azerbaijan, Persia, Iraq and Turkmenistan belonged to the Turkmens. The empires of Seljuk, Ottoman and Safavi had been formed by the Oghuz. The magnificent historical way of the Oghuz shows its full expression in Oghuz folklore, including in the epos "Kitabi-Dede Gorgud" (5, 136). In order to investigate the early Middle Ages Turkmen society one can meet the important things in the Oghuz epos written or copied as the name "Kitabi-Dede Gorgud" in the 15th century (6, 127). According to our investigations the epos Oghuz or its structural parts had been written before the epos "The Book of Dede Gorgud". We think that the epos Oghuz had been passed from the following levels:

1.Bitik (Ancient Turkic book). The available information shows that the most ancient Turkic book is "bitik" (23). That is why we consider the "bitik" as the ancient Turkic book. Due to many peculiarities the "bitik" existed during the period of the Theism (Türkic Tengrianism). Basing on the sources M.F.Koprulu reminds "Ulu khan Ata Bitikchi" (7). One can consider that the "bitik" was the sacred book of the Theism. Ulu khan or Gorgud was the sacred man, the religious leaders of the religion Theism. Besides one can also consider the "bitik" as the book with the magic Shaman texts. One mustn't forget the relations between the Shamanism and Theism. The "Irk bitik" reflecting the reality of the Theism period has also such content. On the other hand it is possible to think that the "bitik" consists of the proverb, cheers, curse and other paremiological units. But Oghuz "bitik" has not come to nowadays in a whole form. But there is also definite information about it.

2.Name (Letter, Medieval Turkic Book). The name "name" is the Oghuz book "Oghuzname" which had spread very much during the middle Ages. Many "Oghuzname" are known to us. From "Jami-et tevarikh" by Rashidaddin till "Shajereyi-terakime" and "Shajereyi-Turki" by Abulgazi khan Khivali belong to "Oghuzname" (16; 17; 18).

"Oghuzname" embracing the Oghuz epos in itself in the wide form at the same time is the Oghuzs' generation (family, nation) book. "Oghuzname" consists of the words "oghuz" which is one of the Turkic nations and the word "name" ("letter"). There are different etymology explanations about the name "Oghuz". We think that the explanation by the Hungarian scientist Y.Nemet is correct. Y.Nemet had written that the word "oghuz" consisted of the word "okh" – "tribe" and the plural suffix "z" (4,25). Continuing this thought Faruk Sumer adds that the word "oghuz" means "boy" ("part", "clan"). Indeed, it is known that during the ancient periods the word "arrow" gave the meaning of "boy" (part, clan). The western Goyturk state (The great Turkic Khaganate) also consisted of ten clans and those ten clans were called as "on ok"(4,25)

It is necessary to pay attention that the word "ok" shown in the explanation is not the word "okh" ("arrow"). The word "ok" used here arranges the closeness with the

substantial words “og”, “ug”, “og”. For example, in the word “ogul” (“son”) formed from this component the meaning of the “son” is expressed. One of the archaic forms of the word “ok” is “og”. The word “ana” (“mother”) has formed with this component. In the ancient Turkish “og” means “ana” (“mother”), the word “ogsuz” also has formed with meaning “defunct mother”, “orphan”. One meaning of the word “Og” has formed in the form of “og/oy” and has expressed the meaning “ev/oy” (“house”). It is clear that in the ancient Turkish language the word “ok” had the meanings such as “og” “giving birth” (mother), “oq” “being given birth” (son, child) and they had become archaic. The meaning of the generation, tribe of the “oq” has been sourced from here and it has determined as the unit showing the structure of the social organization in the ancient Oghuz language. This meaning of the word “ok” had notified the part organization in the Oghuz society of the Middle Age period. Then the word “ok” had been parted from its initial meaning, it had become archaic and had carried the social-political term character. The Oghuzs’ division “Boz ok” and “uch ok” have been sourcing from it. Here the word “boz ok” means “many”, “great” and “centre”, but the word “uch ok” means “few”, “little” and “side”. Adding the notions “chokh evli” (“with many houses”) and “az evli” (“with few houses”) it is necessary to read the term. From the analysis of the term it is clear that in the ancient Oghuz language the notions “mother” and “house” join together and become the beginning, foundation and the main substance of the social structure.

According to the mythological symbolism law which exists in the language and takes the active part in the word activity of the ancient language the word “ok” has turned into the “okh” (“arrow”) according to the nature of the “army-state” period of the Oghuzs and in order to throw the arrow in some texts the main part “yay” (“bow”) has been added.

We think that in the Indo-European languages the words “name”, “nam”, “imya” using as the meaning name is the ancient Turkic substratum. In the ancient Turk language the word “im” used in the meaning of the “name” and “sign” has transformed into the Indo-European languages in the form of “ne im” (what is the name?) . We suppose that this word has been used in the meanings of “name”, “sign”, “information” during the period of the Scythiansand Huns. This word has been used in the form of “Im bilse er olmez” (A person who knows the password will not die) which is one of the proverbs collected in the encyclopedic dictionary “Divani-lugat-it-turk” by Kashgarli Mahmud of the 11th century. Here the word “im” has entered the ancient Turkic army military terminology. The word “im” beginning to be used in the meanings of the words such as “word”, “information”, “news”, “writing”, “book”, got from the ancient Turkish language has also been used in the forms as “nam” and “name”. In the Turkic languages the words “ad” (name) and “nam” (sign, glory) mean the different meanings of the person’s name. If the name marks the person in the nominative meaning, then “nam” (fame, reputation, popularity, glory) introduces it in the spiritual meaning very much. The hero has a name and fame. In this case the word “nam” (“fame”) means his gained popularity. For example, “Koroglu” is the fame of the hero named Rovshan. In the

middle Ages such heroes were called as "namidar" ("renowned"). In the Persian language this word means "having the fame". We consider correctly reading the name of the epos "The Book of Dede Gordud" in the copy from Vatican Library as in the form of "Hekayeti-oghuz namidar Gazan beg and geyri" (Tales of Oguz hero Gazan bey and others) . In the heroic epos Oghuz being a hero the place, role, type and character of the word "namidar" ("renowned") has not been determined.

As the genealogy sourced from the Turkic "qan" ("blood"), the word "nam" created from the Turkic "im" has been used in European languages with less or more changes. One of the most important sides of the problem is that the word "im" is not limited with the "name" which is used only as appellative; it becomes the beginning or the sign of the special level in the development of the culture beginning with the writing. The writing culture named "name" in the East begins according to its base from "im" and "nam".

According to its form and content the different forms of "name" having the important position in Oghuz Turks' culture appear during the middle Ages, the examples known as "oghuzname" enter the history as the "oghuz book" carrying the general and common values of the nation.

"Oghuz" in "Oghuzname" is the name of one of the Turkic nations. It has created from the plural form of the words "ok"/ "og" which mean "generation" and "family". But the ancient form of the word "name" used in "Oghuzname" is "namok" (nam+ok). "Namok" means the legend, story about the fame of the "ok", it means the popularity of the generation. During the period when Oghuzs were together with Scythian-Sakha this word had transformed from their language to the Sakas' language. Now the word "namok" is being used in the meaning of "legend" in Yakut-Sakha Turks' language. Oghuz Turks being integrated with Persians densely have revived the word "name" again and in the new form with the writing culture which transformed from their language into the Persian language. The graphic "oghuzname" examples created by the oghuz traditional teller of the middle Ages period come from "oghuznamok" which has the legend meaning. The ancient oghuz "im", oghuz "nam" continue to live in the name of "oghuzname"s noted in the historical-cultural values of this nation.

3.Kitab (The Arab Book). The art example called as a book began to spread during the Islam period. The epos Oghuz enters the "bitik" in the form of "proverb", the Oghuz genealogy, "name" the mythological plots and folklore motifs are also included here. But in the "Kitab" ("Book") the content and the idea-aesthetic basis are improved and mean the Islamic character. Because Quran being the spiritual base of the culture preserves the tradition "book" in its charm, the books begin with the Name of Allah, the Gracious and the Merciful.

As a system the book influences to the text material with its writing and design standards (22), as the modeling factor directs it to own course. In the context of "Kitabi-Dede Gorgud" the mutual relation of the oral and the written traditions of the epos Oghuz is investigated. The writing tradition begins from "Ata bitiki" ("Father's book"), it continues with "Oghuzname" and finds its whole reflection in the book. After the runic alphabet and the ancient Uygur writing tradition

(24) the Oghuz writing passes from the Persian and Arabic book systems.

The text sources of the epos Oghuz are very rich. Among these sources there are eposes known as "Oghuz kagan" and "The Book Dede Gorgud" (the whole name is "Kitabi-Dedem Gorgud ela lisani-taifeyi-Oguzan" in the language of Oghuz tribes it means "My grandfather Gorgud's book") which are in the artistic text form, proverbs such as "Hazihir-risaletu min kelimati oguzname el meshur bir atalar sozu" and "Amsali-Mahammadali" (this booklet is the famous proverb consisting of the Oghuzname words), Oghuz poems, the different variants of Oghuzname and more than twenty Oghuz chronicles.

The manuscript consisting of four hundred proverbs and called "Hazihi-r-risaleti-min kelimati Oghuzname el-meshur bi-atalar sozu" is preserved in Berlin library. The manuscript belonging to the 15th-16th centuries was discovered for the first time by German orientalist Heinrich Friedrich Diez. It is necessary to note that the monumental work "The Book of Dede Gorgud" was also discovered by Heinrich Friedrich Diez for the first time in Drezden Library and it was introduced to the scientific world.

But the other important manuscript consisting of the proverb examples of Oghuzname is preserved in the manuscript fund of the Institute of Oriental Studies of Saint Petersburg. "Haza kitabi-Oghuzname" ("It is the book of Oghuzname") "Majmaul amsali-Mahammadali" (Mahammadali's proverb journal) had been written on this manuscript. This manuscript belongs to the 16th-17th centuries; its volume is greater and there are about two thousands of paremiological units in it. Though it is known from the 19th century to the scientific world, for the first time it was published in a whole form with its introduction in 1987 in Baku by S.Alizade (15, 225).

The Oghuzs' mythology, history, the geneologies connected with Yafas who was Nuh's son and the artistic examples take part in chronicle variants of Oghuzname. The most famous historical-chronological Muslim Oghuznames are "Oghuzname" by F.Rashidaddin (the 14th century), "Tavarikhi ali Saljug" by Yazichioglu Ali (the 15th century), "Kitabi-Diyarbakriyya" by Abubakr Tehrani (the 15th century), "Oghuzname" by Salir Baba (the 16th century), "Shajareyi-terakime" by Abul Gazi Bahadir khan (the 17th century) and so on. Almost all of these Oghuznames give information about the same mythological geneology, the same historical events, approximately the same Oghuz rulers (15, 225-236).

The examples collected as the name of Oghuzname exist in different genres (epos, proverb, legend), in different forms (epic, historical, literary) and in different languages (Chinese, Arabic, Persian, Turkic). Especially the historical chronological chronicles have been written for the first time in the Chinese language. The famous Chinese historian Sima Tsyan's chronicle can be shown as the example for it. The Chinese chronicles being the eastern variant of the historical Oghuzname consist of the information about the Hun state, the official-administrative structure. The Oghuz history was also introduced in the historical works written in the Arabic and Persian languages during the Middle Ages. The first manuscript examples of the Oghuzname written in the Turkish language belong to the 15th century. It is also

mentioned that Oghuznames were also written in the Latin language (15, 225).

The most ancient variant of the epos Oghuz is the epos "Oghuz kagan" which had been copied with the Uygur alphabet from the main copy in Turfan approximately at the end of the 13th century, at the beginning of the 14th century. As it is seen form the content this oghuzname is only the epos variant of the mythological-historical legend about the eponym of the Oghuz. The second great Oghuzname which is considered had been copied in the 16th century is "Kitabi Dedem Gorgud ala lisani-taifeyi-Oghuzan" (15, 225).

The Oghuzname motives are observed in the written literature of the Middle Ages, especially in "Khamsa" by Nizami Ganjavi, "Shahname" by Firdovsi, in the eposes "Manas", "Alpamish", "Koroglu" and etc., in Turkic tales, in the written examples, in the legends and so on.

The transition from the Oghuz ethnocultural system to Islam has not been a mechanical process, vice versa; it has carried a very difficult character. On the one hand the adaptation of all values in every level of the cultural life, it means the transition happened from the system to the system, on the other hand, as we have also observed on the Oghuz epos texts, the Oghuz behave conservatively in front of the new religious-cultural system. The motifs "Oghuzname" have passed a very long way according to the time-place relations in the Turk epic activity, they have been turned to the "boy" which are the ancient epos form ("part") in Oghuz Yabgu state. As the other Turkic eposes they have also kept their structure. In Turkic epic culture during the quite long period the "Oghuzname" motifs preserving its own mythological and historical tale forms (as the legend and the rumor) reviving facts and memories of some historical periods created the "boy" ("part") the national epos type of the Oghuz. These activity examples of the Oghuz epos were continued in the oral tradition during the period of Seljuk and Elkhani. The "boy" ("part") belonging to the "Oghuzname" chain in Turkic epic tradition introduces the central hero Oghuz as the son of God, the first ancestor, the cultural hero, the creator of the state and the army. But on the base of these one can see the ideology of Oghuz-study. It is the epoch of Turkic alp, its way begins from Turkistan and ends in Bagdad. Then one can see "alperenlik" ("fighting") struggling for the religion, for Islam. This struggle ends with the conquest of Istanbul in the personality of Ottoman king Mehmet Fateh. After it in the meaning of the central state Istanbul also enters as the place the heroic eposes.

We mentioned the epos Oghuz in three writing levels. The epochal time is also three in the epos: 1) the ancient Oghuz; 2) Oghuz-Islam; 3) Oghuz-Turkman. The religious outlook also changes according to the periods: 1) Theism; 2) Islam; 3) Sufism.

The ancient Turk Gog-Kagan-bodun model also appears in the ancient Oghuz variant: God-Father-Oghuz (nation). In other tiers the parallels are observed: Allah-Muhammed-nation. Later this model appears in different configurations: Oghuz-Bayindur-Gazan, Bayindur-Gorgud-Oghuz, etc. The Altay elements "umay", "ulgen" are not observed.

We mentioned that in the epos "The Book of Dede Gorgud" the epos form has been named "boy" ("part"). This name is not used in other monuments. At the same time we see that the "boy" expresses the social structural unit in the ancient

Oghuz society. But as the name of the genre it is used here. Such kind of naming demonstrates the model "nature-culture" of the folklore in the epos. According to such modeling system the thing in the nature finds its reflection in the culture. in the social context the "boy" ("part") is formed from the "soy" ("generation"), but "soy" ("generation") is formed from the "oy" ("family"). In order to investigate the Oghuz epos structure one must know the structure of the ancient Oghuz society. Because the social life of Oghuz is reflected in their folklore. Oghuz comes to the individual world as the neophyte (nameless) in the ritual-mythological context. After the definite initiation ritual he becomes the full-fledged member – "bey", ("noble man") of the society. Bey is an Oghuz individual, in order to get this title and status the ceremony of naming is celebrated. The process is formed on two principles: the strength (courage) and wisdom (virtue). For example, acting as the man of ritual and addressing the khan Gorgud asks the title of "bey" (10, 18-19). So, "courage" and "virtue" are accepted as the ethic norm in the ancient Oghuz society and are repeated three times in the ritual (11; 12). "Oy" is Oghuz family. "Soy" is the different Oghuz generation. "Boy" is Oghuz tribe, there are twenty four tribes in the epos. Oghuz is a nation and it consists of two "og". Each "og" consists of twelve parts. the central part is called "boz og" ("the grey og"), the periphery part is called "uch og". In the classification with the principle army "Ich oghuz" is known as the internal, central power, but "Dish oghuz" is known as the subordinate part, the defense force. Both parts of the Oghuz are together called "Galin oghuz".

In the text the ritual and folklore alternate are observed. One's conflict is solved with other's help. It is clear that the mythological model acts and rules. Such kind of characteristic feature is due to the archaic text. Here the mythological thinking has been realized in more actively form. Though in this or other way, in the epos almost all Oghuz rituals have found own reflection. The definite part of the text connects the definite ritual. Among these the genre "soylama" is about the ritual "soy", the genre "boylama" is about the ritual "boy", the genre "yum" is about the ritual "yug", the genres such as "oghuzname" expressing the Oghuz ceremony complex in itself are selected distinctly. The different telling forms are seen in the text. And one can use them as the auxiliary means in determining the genre:

Soylamish. Dede Gorgud soylamish (9, 31). In Bartold's work: "Dede Gorgud said" (10. 13).

Aydir. Ozan aydir (9.33). In Bartold's work: "the singer says" (10.15).

Soylama. Aydir (10.35). In Bartold's work: "He said so: (again) he says" (10.17).

Boy boyladi, soy soyladi, duzdu goshdu, dedi. Dedem Gorgud boy boyladi, soy soyladi, bu oghuznameyi duzdu, goshdi, boyle dedi (9.41). "My grandfather Gorgud composed the song, said the word: he composed this epic, on composed. He said so" (10.24).

Yum vereyin. Yum vereyin khanim (9.41). "I shall give you the divination, my khan" (10.24).

According to Zhirmunski's opinion, "in Oghuz epos ("epic") the expression being in mixed character may be expressed much better with the word expression "to sing and to tell" in the oral epic activity of the western Europe nations (compare: in

German "singen und sagen", in French "dire et chanter").

From the observations it is clear that there were the special terms during the performance of Oghuz ozans. V.V.Bartold has translated the word "boy" with the word "story" ("story", for example, "The story about Domrul's defeat", etc.) in four parts published by himself. This word is used in modern Azerbaijan and Turkish languages. In Turkey this word is said as the "folk story" in the meaning of the epos. But in Azerbaijan it is said either as an epos or a tale. One can use the term "story" on the occasion of the epos examples in the form of "hekayet". In the manuscript of 1922 it was written as "mahni" ("song"). These are seen in 1950 Azerbaijan publication and in 1962 Russian publication (5, 241).

Zhirmunski sees the poem part in the verb "soyladi" (in the meaning of song, "songs"), but all Oghuz "boy" ("part", Oghuzname) are not poems, they are prose, telling, narration. In Vatican copy the "boy" is seen as "hekayet" (telling, naration). Ettore Rossi has translated the words as the followings: "boy" "rassonto" (story), "boy boyladi" ("narrow il rassonto", "told the story"), "soy soyladi" ("parlo in poesia", "recite a poem", "sang") (5.241).

Not depending on the man's interference writing the book, copying or compiling it he has destroyed the ancient measures of the text willingly or unwillingly and combined them to the book standards. Of course, to restore the original folklore text opportunities from the quasi-forms exposed to the definite changing have not ended. Paying attention to the ritual-mythological base of the text one can determine the situation of the reality of the text. The ozan (folk poet and singer) telling Oghuz is observed in the text very little. In the introduction of the book the expression "ozan aydir" (Folk poet told) is used. In this part of the text the ozan tells "garavelli" (text jokes) about the women in four characters. It is known that the "garavelli" examples are used intensively in the introductory formulas of Azerbaijan tales. Similar examples are also met in the performance of the modern period ashug. But twenty four folk sayings given at the beginning of the Dede Gorgud book and in four blocks are told by Gorgud Father. These sayings are in the form of proverbs and their teller is "ata" ("father") belonging to Gorgud. In the text we see Gorgud's coming and taking the telling function.

In the text we observe the different aspects of the ritual "soy". Here each of the physical, social and spiritual birth events passes from the ritual. Oghuz passes from the individual initiation. Dede Gorgud fulfills the meditative function among God and Oghuz (nation). Just Gorgud performs the ritual, tells God's cheers, prays and ensures the sacral minimum. In the determining of the social status the khan also takes part and gives titles "beylik" (aristocratic title) to Oghuz youth. In the ritual "soy" the growth and position of the generation are examined. But in the part that process is carried out in the level of the tribe. According to its scale the wedding is in two forms. If the wedding belongs only to the generation and the family it is simply "a wedding", but if the wedding carries the common Oghuz character it is called "ulug toy" ("a great holiday"). The Oghuz call the ritual of sacrifice as "toy" ("wedding") too. So, in the ritual "soy" the generation is praised, here the text type is "soylama", but in the ritual of "boy" the

text type is “boylama”. According to this system the common Oghuz ritual had to be “oguzlama”. But this system is disordered and in spite of “oghuzlama” the “oghuzname” is introduced by Gorgud.

One of the presentation formulas observed in the epos Oguz is “aydim” met in the text as “aydir”. “Aydim” is the ancient Turkic poem form. It has been used in Polovtsian Turks as “ayti” and now it has also been using with a little changing. The ancient Turkic poem is established on the alliteration, the repetition of the sounds and words and rhythm. These terms compensate the poetical minimum of the ancient Turkic poem.

“Yum” met in Oghuz “boy” is the element of the “yug” ritual. Now the ceremonies “yug” are called “yas” (“mourning”). The texts “agi” (“elegy”) or “sagu” (the lyrical genre) told in the “yug” ceremonies are known to us. The texts “Yum” being the ritual rudiment of the Theism period have accepted the Islamic character according to the ritual function and they correspond to the surah “Al-Fatihah” told in the mourning ceremonies.

In the “Dede Gorgud Book” which is the most perfect artistic example of the Oghuz epos the genres are connected with the rituals. Because the ozan (singer) has been protected in his performance and has guarded his ancient form. The social structure algorithms of Oghuz form the parallelism with the genre structure of the Oghuz epos. But on the base of both structures stands the ancient Oghuz ritual reality.

The Oghuz epos takes its beginning from the realities of the ancient period. The rituals of the pre-Islam period have entered the epic tradition and have richened it according to the functional view. It is supposed that the first structures of the Oghuz epos had formed in the middle of the first millennium before Christ. Some rituals also presented the information and scheme to the epos, enriched the epic tradition with motifs. The available written examples of the epos Oghuz surround the 14th-18th centuries. Of course, there is probability of some texts being copied from the manuscript books of the most ancient periods and existing among the 9th -11th centuries. Both the long period of the epos in the oral tradition and the periods of copying from the writing have saved the signs in this or other form. Little by little the Islam layer has settled on the Theism and Sufism epoch has shown its influence partly. The alpine eposes have become archaic and have been transformed to the “alperenlik” (heroic) eposes. But the Sufism epoch with its philosophy and practice has been caused appearing of the Sufi ashug eposes.

The Oghuz have approached to their oral and written traditions conservatively. But to the end of the Middle Ages the words “aydim”, “soylama”, “boylama”, etc. began to be forgotten and to leave the performance process.

Results. As a result of the study, the following conclusions can be drawn:

1. According to the observations carried out on the texts included to the Oghuz epic circulation it is clear that the oral and written traditions of the folklore have existed in the parallel form. Last examples of the epos were not functional during that period and became archaic. Such kinds of elements have passed from the written variants of the epos to the “book”.

2. The genre structure of the epos is connected with the archaic ritual closely.

Just the ritual is on the base of some archaic genres. The genre shows itself as the wordy part of the genre and connects with the situation closely.

3. Paying attention to the reflection of the social reality in the genre it is possible to determine the kinds of genre with the help of the social structure of the ancient Oghuz society.

4. In order to determine the kinds of the genre the teller's using different formulas introducing the different parts of the text have been chosen and it has been used to specify the genre variety and the genre borders.

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